

ON THE REVIEWER'S TABLE

THE SOUTH IN HISTORY AND LITERATURE. By Mildred Lewis Butlerford. Published by the Franklin-Turner Company, of Atlanta, Ga. Pp. 886.

The author of this work occupies the chair of literature at the Cobb Institute, Athens, Ga., and is already known to the literary world as the writer of books on English, American and French authors. Her present volume is described as a handbook of Southern authors from the settlement of Jamestown in 1567 to the present day.

The introduction is divided into four parts, the first taking up Southern history and literature before the seventies, the second the literature from the seventies to the present day. Parts three and four deal with the fundamental causes that led to the difference in the literature of the North and South, and to the causes that led to the War Between the States.

Her authors are classified as belonging to the Colonial period, National era, Constitutional era, the later National era and the Early Days of the Republic, period of the War Between the States, Dialect Writers and Writers of Later Days of the Republic. The work in its entirety embraces sketches of many hitherto unrecognized Southern writers, with mention of their writings and the places given in many instances. The index is a complete one and the comments on living writers are specially worthy of notice. The comprehensiveness of the book renders it especially valuable as a handbook of reference for the Southern student and as a text-book for Southern schools.

IN LIGHTER VEIN. By John de Morgan. Pp. 150. Elder & Co., of New York.

Mr. de Morgan loves to wander among the forgotten and half-forgotten trails of history, literature and social life. Biographies and letters of famous men and women of eccentric genius, raconteurs and noted wit, have evidently been his favorite fields. While delving about in these he has brought to light a rich and varied collection of not a time-worn jest—but rather the sparkling and the gems of wit, some escaped us hitherto; keen witticisms, bright repartees, snappy bon mots, brilliant anecdotes, sparkling bits of satire and flashes of humor. One page twinkles with the epigrams of a well-known prime minister, another scintillates with the wit of an eccentric Frenchman, and a third tells a clever anecdote of a very stout bishop and a frank little girl, and Artemus Ward, upon his deathbed, perpetrates his last jest. From cover to cover the book is packed with unique personalities and delightful reminiscences. Another of his specialties quoted are Elizabeth of England, Grant, Lincoln, Dumas, Carlyle, Burns, Criswell, Whistler, Bernhard, Salvini, Burke, Bismarck, Choate and Dege.

"In Lighter Vein" will be found a capital book to pick up when physical tiredness or mental depression is certain to amuse and enchain any one in whom the sense of humor survives.

Excellence and good taste in manufacturing details are essential to a book that is to be overlooked. This book has the appearance and the feel of a handsome library volume—as such, suitable either for presentation, or to carry home and put into the favorite bookshelf. Merle Johnson has done an effective frontispiece in color. The typographical scheme consists of a striking yet dignified hand-lettered border enclosing a page of bold face type and side paragraph headings. The binding is an unusual one: either of strong blue fabric, or rich brown leather, with leather lining in place of the more conventional endpapers.

THE MEMOIRS OF RISTORI. Published by Doubleday, Page & Co., of New York.

The recent death of Madame Ristori at the age of eighty-four adds significance to this autobiography. She who was universally beloved and admired for her virtues, her great talents and her great beauty, tells of her life and other contemporary celebrities, and writes a critical analysis of the famous plays in which she appeared.

"When Madame Ristori, wondered after her memoirs would receive a welcome in the United States, it was a complete proof of the true humbleness of her spirit, for she had received from the beginning of her career the utmost enthusiasm of the sovereigns and all the literary geniuses of her time, not only of her own country, but of the lands she visited.

Ristori made her first American appearance in the City of Mexico. Arriving at Vera Cruz, she was enthusiastically received by the whole population of the place, headed by the municipal authorities, who had secured quarters for her and had them all decorated with flowers and fitted with every possible comfort. This was the beginning of a tour around the world. Ristori's way was literally strewn with flowers, for her landing at Vera Cruz to her ultimate return to Italy. When in Boston she was the guest of Mrs. Jack Gardner. The description of her tour forms one of the most charming portions of the book. It is not merely an itinerary; Ristori was keenly sensitive to the beauty and elements of interest in every place she visited, and her impressions are all found in these pages, so that we have not only a valuable

chronicle of her dramatic career, but a most delightful record of visits to the most interesting places in the world.

In describing her American tour to Queen Margherite of Italy, she was so enthusiastic in her recital that the Queen's interest in Americans was keenly aroused. Ristori says: "Her Majesty tells me that she will never be contented or call herself acquainted with the world until she has had a glimpse of American and those good Americans, your friends, of whom you are so justly fond."

Shortly after Ristori had achieved her reputation as one of the world's greatest actresses, she received an offer from a New York manager of a German theatre, asking her to play Schiller's "Mary Stuart." An Italian

actress, playing in English with a German support, was rather an incongruous situation, and Ristori looked upon the proposition as a posthumous one. But she was finally persuaded to accept, depending upon the expressions upon the faces of her company and certain signals which they were to give her cues. She, of course, did not understand being told that they were saying, and they were equally ignorant of what she was saying, but the experiment was a successful one, and, as she says, "the performance was very warmly applauded, and strange as it seems, the greater part of the American audience left the theatre fully convinced that not only was she familiar with the German language."

It goes without saying that a woman who could so artistically interpret the dramatic masterpieces of Shakespeare, Schiller and Racine would be equally endowed with a critical faculty for putting her interpretations into words as well as into acting. This Ristori has done in a most charming and interesting manner, and the "Artistic and Dramatic Studies," which form the second part of her memoirs, will take their place among the most valuable monographs on the drama that have been written. This portion of the book is devoted to Ristori's appreciations of the great plays in which she made her fame. Schiller's "Mary Stuart," Goethe's "Elizabeth, Queen of England," Shakespeare's "Lady Macbeth," Racine's "Medea," Alfieri's "Myrrha," and Racine's "Phaedra." In these studies Ristori gives not only a personal, critical analysis of her subject, but what is infinitely more valuable, describes their effect upon her as their interpreter. It is not the critic alone who speaks, but the actress as well. We are literally taken behind the scenes and shown the inner workings, and it is this personal note throughout which lends a charm of atmosphere to the Ristori reminiscences which would be quite impossible in a work written by one who was merely a critic.

On Ristori's eightieth birthday (January, 1902) a hundred theatres gave on the same date honor to one who had been the greatest artist of her time. Special newspaper numbers were printed and medals coined, the latter encircled by these words: "To Adelaide Ristori, the glory of Italian dramatic art and of the Italian name, on her eightieth birthday." The Minister of Public Instruction offers this memorial. "Not less than three thousand telegrams were delivered to the noble woman, headed by almost all the sovereigns of Europe. The reverences of the King and the Queen and King went to the theatre, while the King personally visited her in the morning at her residence.

Ristori's death occurred at dawn on the 9th of October, 1906. At the last moment there were present only her daughter, Marchioness Bianca; her nephew, Marquis Alexander, and Dr. Cuya. Her head, reclining on a pillow, was covered with the characteristic blue cap of white lace, edged with black silk, which she always wore at home, and during her illness they never took it off. Her hands held a cross; many flowers were strewn over the bed. "The death of Ristori is the mourning of Rome and of the whole nation." With these words, spoken at Ristori's grave, the Memoirs come to a fitting close—a remarkable record of a remarkable artist, who through her art immortalized

HALLIE ERMINE RIVES. (Mrs. Post Wheeler). An August publication of the Bobbs-Merrill Company, of Indianapolis, Ind.

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